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Colour plates:

Front cover:

The inside of the manuscript's front cover (on the left): Čudabandaka (Skt. Cūdāpanthaka; Tib. Lam-phran-bstan), “The Great Yum”, MS, vol. 5 (call number K 24), 15.0 × 16.0 cm.

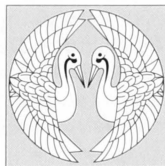
Back cover:

Plate 1. The inside of the back cover (from left to right): 1. Esru-a (Skt. Brahmā, Tib. Tshangs-pa); 2. Bigar (Skt. Śiva, Tib. ?); 3. Qormusta (Skt. Indra, Tib. brGya-byin), “The Great Yum”, MS, vol. 5 (call number K 24), 52.0 × 15.5 cm.

Plate 2. The inside of the front cover (on the left): Inggida (Skt. Aṅgaja, Tib. Yan-lag-'byung); (on the right) Bagula (Skt. Bakula, Tib. Ba-ku-la), “The Great Yum”, MS, vol. 4 (call number K 24), 53.0 × 15.5 cm.

Plate 3. The inside of the back cover (from left to right): 1. Qayanggiru-a (Skt. Lohakhaḍga Hayagrīva, Tib. Rta-mgrin lcags-ral-can); 2. Beiji Maq-a-kala (Skt. Aghora Mahākāla, Tib. Beg-tse); 3. Coytu Ökin tngri (Skt. Ekamātā Shrī Devī, Tib. Ma-cig dpal-ldan lha-mo), “The Great Yum”, MS, vol. 4 (call number K 24), 52.0 × 15.5 cm.

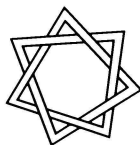
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each item in the utmost detailed way. Her standard pattern includes elements providing the exhaustive information on an item, which is arranged in five basic units:

I. Presentation of the work, the author and the particular manuscript as a copy of the work (including obligatory information about the work/copy and author/copyist, short description of the work, copy, its incipit and excipit);

II. Physical description of the manuscript (number of folios/pages, text size, text frames);

III. Palaeographic and codicological characteristics (information on paper and watermarks, ink, script, marginal and interlinear notes, decorations, binding, vocalisation of the text, etc.);

IV. Provenance and previous ownership of the copy, its history (entries, marginal notes, seal impressions, purchase and ownership recordings, *waqf* dedications are mentioned);

V. References.

The Catalogue is rounded off with twelve indices. They include the following:

1. Index of titles (in Latin script).
2. Index of titles (in Arabic script).
3. Index of authors, compilers and commentators.
4. Index of copyists.
5. Index of former owners.
6. Index of *waqf* dedications.
7. Index of other persons mentioned in manuscripts.
8. Index of geographical names.
9. Index of *waqf* libraries.
10. Concordance between the call numbers of the manuscripts and their description numbers.
11. Table of dates of copying.
12. Index of incipits.

Manuscripts from the Himalayas and the Indian Subcontinent. Catalogue 17. Sam Fogg Rare Books. Catalogue by Sam Fogg and Bob Miller. Photography by Matt Pia. Typesetting, Page Artwork and Printing by Titus Wilson and Son, Kendal, Cumbria. London: 1996, 161 pp.

The publication under review is a special type of a catalogue of Oriental manuscripts which came to Europe in the last few years through private collectors. As a rule, people travelling in the East enjoy buying various rarities, Oriental manuscripts among them, from local traders. The attention of non-specialists is attracted first of all by illuminated manuscripts. Illustrations — drawings, schemes, miniatures, are the only thing which allows this kind of collectors to estimate the contents of what they are buying. In our days, when Eastern medicine, philosophy and especially astrology and magic became more popular than the achievements of Western science, collectors' interest in the subjects enumerated above became even stronger. To evaluate from the scientific point of view the manuscripts which come to the European market and to provide the collectors with right recommendations is a very important task. Such recommendations not only allow to estimate the real value of many private collections, they help also to un-

derstand the achievements of Oriental culture accumulated and reflected in the manuscripts.

The book is notable by its high level of production. It is also supplemented with 15 colour and 4 black-and-white Plates.

Dr. Stoyanka Kenderova (who prepared her PhD thesis in the St. Petersburg Branch of the Institute of Oriental Studies under the guidance of Prof. Oleg Bolshakov) may be praised for the depth and range of her scholarship which enabled her to produce an excellent work. We are glad to note that the Catalogue under review maintains the high standard of the series of works sponsored and published by al-Furqān.

We are also glad to point out the growing activities of our colleagues from SS Cyril and Methodius National Library in Sofia in presenting their collections' treasures. It is known that they have recently arranged the exhibition of the Qur'āns from the collection (the exhibition catalogue entitled "The Holy Qur'ān Through Centuries" was also sponsored by Al-Furqān). The publication of two CD-ROMs, one containing a richly decorated 13th century Qur'ān and the other — many hundreds of images of Greek, Bulgarian, Serbian, Walachian and Moldavian Tetraevangelia, as well as the 12th—17th centuries Qur'āns, should be mentioned, too.

Finally, we cannot but share the expectations and hopes of Sheikh Aḥmad Zakī Yamānī, the Chairman of the Board of Directors, the International Advisory Council and the Board of Experts of Al-Furqān Islamic Heritage Foundation, who, in the preface to Dr. S. Kenderova's Catalogue, noted that all the works to be published in this series would promote a greater awareness of the collections they describe and would be a great step towards the more profound study of this priceless manuscript heritage.

F. Abdullaeva and E. Rezvan

derstand the achievements of Oriental culture accumulated and reflected in the manuscripts.

The Catalogue is definitely helpful to the solution of these problems. Its makers — Sam Fogg and Bob Miller — published a detailed description of manuscripts originating from Tibet, Nepal and India, which may be of some interest to specialists.

179 items are presented in the Catalogue, of these 177 are manuscripts, block-printed books, religious paintings on paper and textiles, miniatures, etc. Two items (No. 13 "Prayer Wheel" and No. 41 "Buddhist inscribed brass vase, record of a religious donation") are objects of material culture. All descriptions are made by professionals. The most prominent experts from Europe and India were invited to describe and classify manuscripts and objects of art, among them Dr. Lore Sander from Berlin, a famous palaeographer, one of the authors of the six-volume *Catalogue of Sanskrit Manuscripts from East Turkestan*; Prof. Nicholas Sims-Williams from London, expert in medieval manuscripts from Iran, Afghanistan and Central Asia, as well as in the Middle Iranian languages and scripts; Dr. Ulrich Pagel working on the description of Tibetan manuscripts and xylographs of the British Library; Dr. Jane Singer, specialist in Sino-Tibetan iconography; Dr. Ian Alsop, expert in the

Nepalese manuscript tradition and iconography, and several other scholars. Due to their participation in the making of the Catalogue every manuscript is provided with a strict scientific description of its contents, state of preservation, writing material, script, language and dating. Besides this factual data the descriptions include vast excursions into history and culture, which help to imagine the manuscripts within the general cultural context of the period and the region to which they belong.

The descriptions of the manuscripts are arranged by regions. Within this regional division the manuscripts are described in the chronological order. Sanskrit manuscripts are also classified by their subjects and genres. A special place belongs to fragments written in a special kind of Indian Brāhmī. They most probably originate from the region of Banyan or Gilgit where they were immured in a stupa or in some other Buddhist monument. They can be dated between the 1st and 7th centuries. Among other Sanskrit manuscripts we find traditional ancient and medieval Indian texts — fragments of the Vedas and comments on them, epic, *purāṇas*, Buddhist *sūtras*, *tantras*, treatises on Yoga, fragments from the Jaina and Sikh literary tradition. Books in New Indian languages — Hindi, Urdu, Panjabi, Orya, Telugu, Tamil, Cannada, Malayalam, Singalese — are also present.

Finally, the Catalogue under review includes Islamic manuscripts in Persian and Arabic: 11 in Persian (Nos. 163—165, 167, 168, 170—175) and two in Arabic (Nos. 169, 176).

Estimating the lists of manuscripts from the point of view of their contents, it should be mentioned that they represent well-known works of the ancient and medieval Indian and Tibetan literatures. At the same time every manuscript should be considered as a unique phenomenon of culture. Among the manuscripts described in the Catalogue some are exclusively interesting either from the point of view of their palaeography and early dating, or as samples of illuminated book-art. These are:

No. 1: a Dunhuang copy of the Tibetan *Aparimitāyur-sūtra* of the mid-8th century. Similar copies are present in the libraries of England, France and Russia, all with colophons containing the names of those who were involved in the making of manuscripts. These names, together with the names mentioned in the 8th—9th centuries business documents, expand our knowledge of the prosopography of the region and of its ethnic history (see our review of the book by L. S. Savitsky in *Manuscripta Orientalia*, I, 2 (1995), p. 62).

No. 16: a Nepalese manuscript on paper (the 15th or early 16th century) contains the text of "Procedure to Appease Those Who Seize" (Skr. *Badhagrahaṇa*), with 14 miniatures, depicting a *graha* leaning over and attacking a patient in a sleeping-bag or quilt. These demons are closely connected with deities of the planets and constellations injuring the people.

No. 17: a manuscript on palm-leaf, dated from the 16th century. Sanskrit in Newārī script. It contains the devotional miscellany including the *Devimahātmya*. MS is interesting because of its 32 coloured miniatures depicting a number of deities and goddesses and because of their floral ornament.

No. 26: a manuscript on paper, dated from the 18th century, the Sanskrit and Newārī languages. It contains the

Aśvāsāstra ("A Treatise on the Nature and Illnesses of Horses"). The text is illustrated with 49 fine miniatures. They use deep colours with solid contrasting ground colours, with details added in black ink.

No. 40: a manuscript on palm-leaf, dated by the authors of the Catalogues back to the 11th century ("early Bhujimol calligraphy"). It contains the complete text of the "Praise of the Great Goddess", the *Devimahātmya*. It is almost the earliest copy of the composition very popular all over India, which gave rise to the huge literature.

As for the Muslim manuscripts of the Catalogue, it should be noted that the series of the Muslim art exhibitions, which have recently taken place in Geneva, Paris, New York, Berlin, Lugano, Sofia, and Salzburg and were dedicated, wholly or partly, to the Muslim calligraphy and miniature art, demonstrate the growing interest towards the art heritage of the Muslim civilisation. This interest contributes considerably to the rise of prices to the corresponding strings of the leading auction houses.

The part of the Catalogue, which presents the Mughal style and many manuscripts from India (Nos. 163—179) written in Persian, is of a special interest. In this connection we would like to draw readers' attention to a miniature from the well-known mid-15th century dispersed manuscript of the *Khamsa* by Amīr Khusraw Dihlāwī (other folios can be found in the museums of London, Washington, Montreal, Los Angeles, Seattle, Kansas City, Worcester, and in some private collections) and to a miniature from the 16th century *Bābur-nāma* manuscript (from the collection of H. Kevorkian). Among most interesting manuscripts one can mention the 17th century copy of Zakariya al-Qazwīnī's *Ajā'ib al-Makhlūkāt* from Deccan, which contains 302 miniatures and an interesting world map. The 17th century *Tashrīḥ Maṅṣūrī* ("Anatomy of Maṅṣūr") is also notable. Three drawings of it has recently been published in colour in a very interesting and helpful "Oriental Medicine. An Illustrated Guide to the Asian Arts of Healing", edited by J. Van Alphen and A. Aris (London, 1995). The Catalogue comprises a description of two other interesting manuscripts: a) richly decorated poetic miscellany with twelve miniatures by Indian artists (nine 17th century miniatures executed in the Indianised Iṣfahān style, as well as the early 19th century Qājār calligraphy and illumination); b) a very large luxurious Kashmir Qur'ān dated by 1864 and provided with a beautiful lacquer binding (one of the largest so far known) and with a *tafsīr* by Mullā Ḥusayn Wā'iz al-Kāshifī. The Qur'ān also contains marginal notes giving information on a number of verses, words and letters in each *Sūra*, according to five *qirā'at* (!).

It should be noted that many manuscript collections of India, Afghanistan and Iran are rather poorly described, and their treasures are but vaguely known to scholars. Some small collections in provincial centres and villages, which are stored in temples and shrines, have never been studied at all. In this sense the Catalogue under review will definitely serve an additional source of our knowledge on such an extensive field as Oriental manuscripts. Due to the Catalogue a lot of interesting and rare copies, which came to Europe during the last few years, are brought to light.

Finally, it should be added that the polygraph quality of the Catalogue is excellent.